

# AUDIO SUBTITLING MULTILINGUALISM: STRATEGIES AND USER EXPERIENCE

*Gonzalo Iturregui-Gallardo (gonzalo.iturregui@uab.cat)*

*Department of Translation, Interpreting and Asian Studies*

*Autonomous University of Barcelona*

Project New Approaches to Accessibility (NEA). FFI2015-64038-P, MINECO/FEDER, UE

FI grant holder from the Catalan Government. 2016FI\_B 00012



# Contents

- Introduction
  - Audio subtitles (AST)
- Multilingualism
  - Sternberg's theory (1981)
  - Multilingualism and SHD (Szarkowska et al., 2013)
  - Multilingualism and AST
- Audio subtitling and effects
- User experience
  - Experiments

# Audio subtitles (AST)

- AST as the **aurally rendered** subtitles.
- AST are **read**, sometimes **acted out**, by **voice actors** or by **TTS**.
- AST can be recorded as a form of **voice-over**.
- AST can be recorded in a **semi-dubbed** form.

(Reviere & Remael, 2015)

- Challenges: **hybrid technique**
  - Interface between **subtitling**, **audio description** and **voice-over**.

(Braun & Orero, 2010)

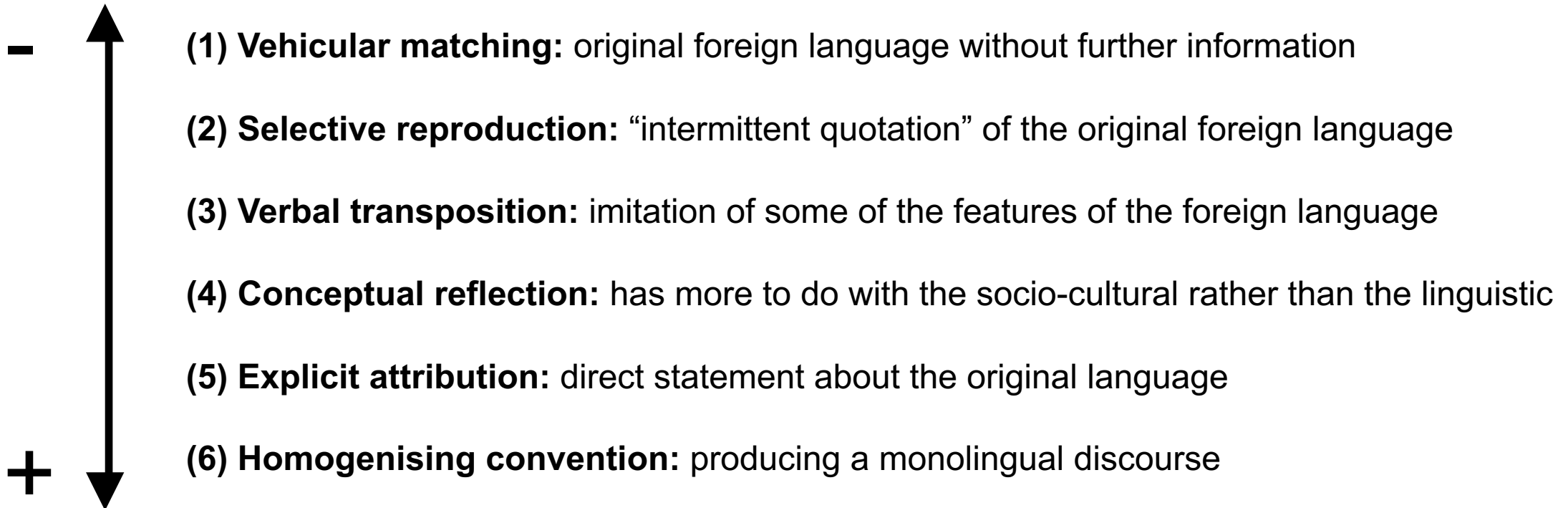
# Accessible multilingualism

- Multilingualism as a trend in AV content
- Dubbing countries (Spain)
  - Either disappear or maintained with subtitles

Different languages	Multiplicity of outputs	Aural and visual	Various channels	Simultaneously
Different languages	Single output	Aural or visual	Single channel	Simultaneously

# Multilingualism

- Sternberg's theory (1981)



# Multilingualism through SDH

- Szarkowska et al. (2013)

**(1) vehicular matching**, transcription of the foreign language spoken;

Hello, how are you?

**(2) translation and explicit attribution**, translating the foreign utterance and indicating the language spoken;

[English] Hola, ¿cómo estás?

**(3) translation and colour-coding**, translation and colour-coding it without the language spoken;

Hola, ¿cómo estás? (Blue = English)

**(4) explicit attribution**, a foreign language is being used;

*Hola, ¿cómo estás?*

**(5) linguistic homogenisation**, translation of the utterance without indicating that it is a translation

Hola, ¿cómo estás?

# Multilingualism through AST

<b>Vehicular matching:</b> original soundtrack	Hello, how are you?
<b>Selective reproduction:</b> AST in voice-over effect	Hello, how are you?
	Hola, ¿cómo estás?
<b>Selective reproduction + language info:</b> AST in voice-over effect + language info	Hello, how are you?
	Hola, ¿cómo estás? [ADer] en inglés
<b>Verbal transposition:</b> reproduction of original patterns	Spasibo
	G[R]acias
<b>Explicit attribution:</b> AST in dubbing effect + language info	Hello, how are you?
	Hola, ¿cómo estás? [ADer] en inglés
<b>Homogeneising convention:</b> AST in dubbing effect	Hola, ¿cómo estás?

# In practice

- Multiple **possibilities**
- **Different strategies** in the same film and across films
- Further research and proposals
  - Depending on the **genre**? Depending on the **target**?
- **Standardisation?** Adaptation?
  - Standards and guidelines
- Two main voicing “**effects**”
  - **Dubbing**
  - **Voice-over**



# Audio subtitles and effects

- **Dubbing effect**

- Acted (dubbese, “imitation” of orality) (see Baños & Chaume, 2009; Sánchez Mompeán, 2016)
- Original cannot be heard
- Synchronised

- **Voice-over effect**

- Read (less changes in prosodic features)
- AST is superimposed and original can be heard
- AST displayed after the original (no isochrony)

# User experience

- From preference to the audiovisual/filmic holistic **experience**
- Questionnaires: emotional dimension
- **Psychophysiology**: physiological reactions elicited by psychological processes
  - Videogames, VR but also other less immersive activities

# Measures

- **Questionnaires**

- Pre-test: Toronto Alexithymia Scale (TAS-20) (Taylor et al., 1988)
- Emotional Dimension: SAM questionnaire (Bradley & Lang, 1994)
- Valence
- Arousal

- **Psychophysiological measures**

- Electrodermal Activity (EDA) or Galvanic Skin Response (GSR)
- Heart Rate (HR)

# Pre-experimental steps

- **Pilot study**
  - Sighted audiences
  - Previous validated scenes
  - Subjective and objective measures: correlation
- **Emotional validation**
  - Subtitled scenes (Polish -> Spanish)
  - 4 emotions:
    - Anger
    - Fear
    - Sadness
    - Neutral

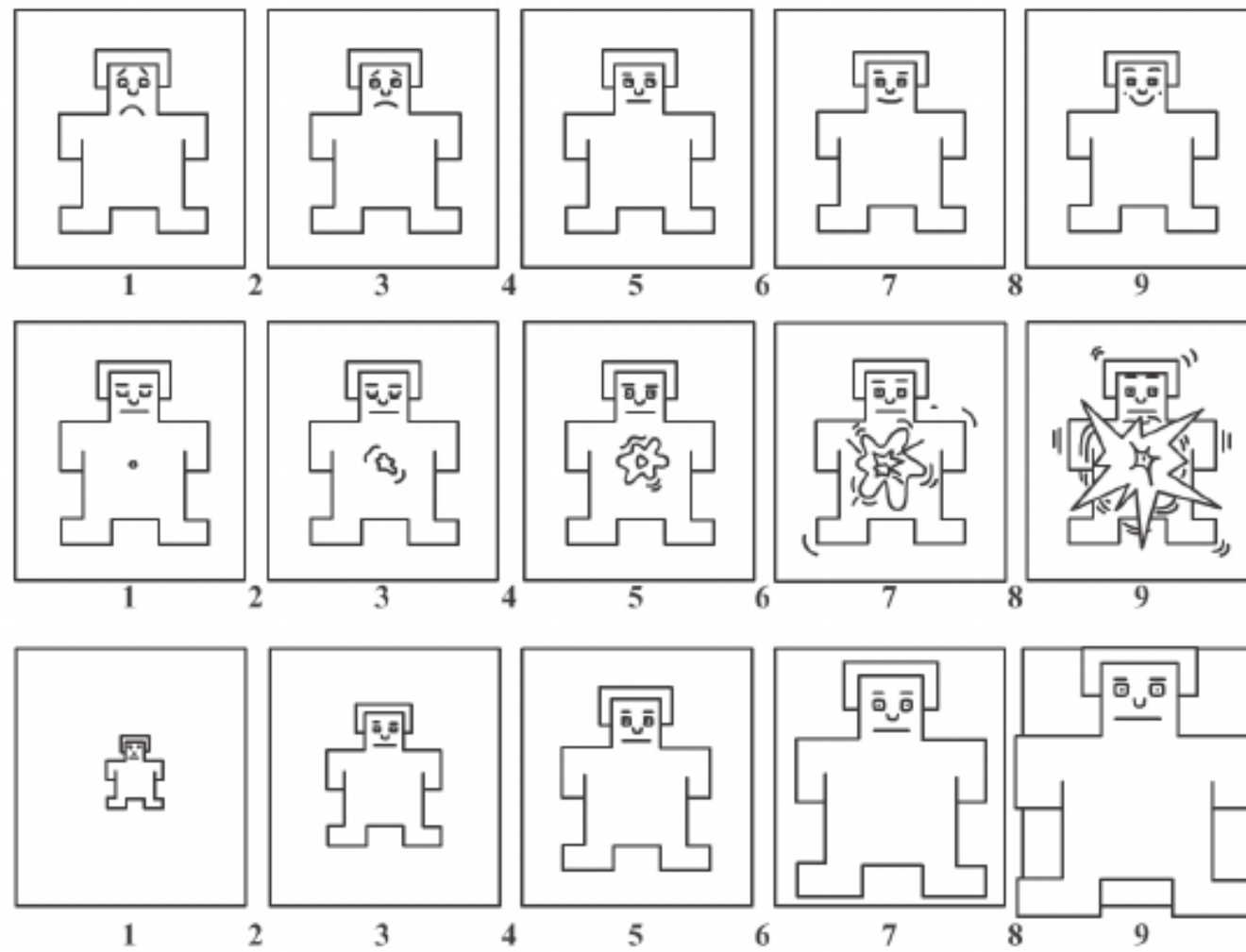
# The experiment

- **Subexperiment 1:** Comparison of two AST “effects”
  - Visually impaired participants
- **Subexperiment 2:** Comparison between sighted and visually impaired audiences
  - Subtitled scenes
  - Sighted participants

# References

- Baños, R., & Chaume, F. (2009). Prefabricated Orality. A Challenge in Audiovisual Translation. In M. G. Marrano, G. Nadini, & C. Rundle (Eds.), *The Translation of Dialects in Multimedia*.
- Bradley, M., & Lang, P. J. (1994). Measuring Emotion: The Self-Assessment Semantic Differential Manikin and the. *Journal of Behavior Therapy and Experimental Psychiatry*, 25(1), 49–59.
- Braun, S., & Orero, P. (2010). Audio description with audio subtitling – an emergent modality of audiovisual localisation. *Perspectives: Studies in Translatology*, 18(3), 173–188.
- Reviers, N., & Remael, A. (2015). Recreating multimodal cohesion in audio description: A case study of audio subtitling in Dutch multilingual films. *New Voices in Translation Studies*, 13(1), 50–78.
- Sánchez Mompeán, S. (2016). “It’s not what they said; it’s how they said it”: A corpus-based study on the translation of intonation for dubbing. In A. M. Rojo López & N. Campos Plaza (Eds.), *Interdisciplinarity in Translation Studies. Theoretical Models, Creative Approaches and Applied Methods*. Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Oxford, Wien: Peter Lang.
- Sternberg, M. (1981). Polylingualism as reality and translation as mimesis. *Poetics Today*, 2(4), 221–239.
- Szarkowska, A., Zbikowska, J., & Krejtz, I. (2013). Subtitling for the deaf and hard of hearing in multilingual films. *International Journal of Multilingualism*, 10(3), 292–312.
- Taylor, G. J., Bagby, R. M., Ryan, D. P., Parker, J. D., Doody, K. F., & Keefe, P. (1988). Criterion validity of the Toronto Alexitymia Scale. *Psychosomatic Medicine*, 50(5), 500–9.

# SAM Questionnaire



# Toronto Alexithymia Scale (TAS-20) (Taylor et al., 1988)

- Difficulty Describing Feelings subscale (5 items)
- Difficulty Identifying Feeling subscale (7 items)
- Externally-Oriented Thinking (8 items)



# AUDIO SUBTITLING MULTILINGUALISM: STRATEGIES AND USER EXPERIENCE

*Gonzalo Iturregui-Gallardo (gonzalo.iturregui@uab.cat)*

*Department of Translation, Interpreting and Asian Studies  
Autonomous University of Barcelona*

Project New Approaches to Accessibility (NEA). FFI2015-64038-P, MINECO/FEDER, UE

FI grant holder from the Catalan Government. 2016FI\_B 00012

